

The PIRATES



of Penzance

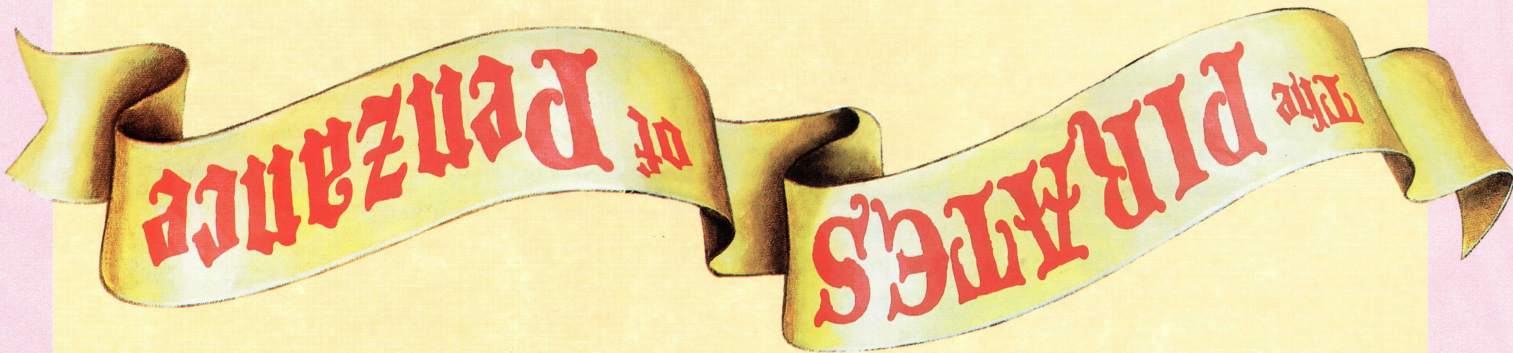
ESSGEE ENTERTAINMENT, AND THE QUEENSLAND PERFORMING ARTS TRUST,

Present

Jon English
Toni Lamond
Tim Tyler
Simon Gallagher
Derek Metzger
THE Fabulous Singlettes
Helen Donaldson as MABEL

in

GILBERT & SULLIVAN'S*



Robert Dale, Michael Falzon, Marc James, Gary Jones, David Lowe, Peter Rees, David Scotthford, Jason Smith, Anthony Weigh, Lachlan Youngberg.

Director & Choreographer..... Craig Schaffer

Orchestrator & Conductor..... Kevin Hocking

Assistant Director..... Drew Anthony

Designer..... Graham Maclean

Lighting Designer..... Roger Baratt

Sound Designer..... David Gurney

Production/Company Manager..... Michael Norman

Stage Manager..... Bruce Bolton

Technical Supervisor..... Jimmy Paine

***Additional Lyrics by..... Melvyn Morrow**

Sound Designed & Engineered by URBAN DYNAMICS

Scenery Manufactured by PR STAGING PL

Costumes Manufactured by LYRIC OPERA OF QUEENSLAND

An original production conceived and produced by

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Originally produced by Essgee Entertainment for Lyric Opera of Queensland and first presented in the Lyric Theatre of the Queensland Performing Arts Complex on Friday 20 May, 1994.

LYRIC THEATRE
October - November 1994
CIVIC THEATRE NEWCASTLE
November 1994





WILLIAM SCHWENCK GILBERT
(18 November 1836 - 29 May 1911)

WILLIAM Schwenck - a name he loathed - Gilbert was born to a family of comfortable means in a house a few hundred yards from the site of the Savoy Theatre which was later to become the centre of a cult whose merry devotees to this day describe themselves with pride as Savoyards. Aged two, he was kidnapped in Naples by brigands and ransomed for twenty-five pounds. This Gilbertian event he was to use years later in the plots of *HMS Pinafore* and *The Gondoliers*. Frustrated and less than successful as a barrister, Gilbert invented a world of 'Topsyturvydom... where right is wrong and wrong is right, where white is black and black is white', a world that first appeared in print as the whimsical and nonsensical poems that constituted *Bab Ballads* (1869) and from 1871 onwards as the evergreen Savoy operas, starting with *Thespis* and finishing with *The Grand Duke* in 1896.

An established comic playwright who revelled in artificial plots and good, clean, Victorian

fun, Gilbert was an important figure in the history of the English stage because he was the first director ('stage manager' in late nineteenth-century parlance) to put his stamp on texts and productions. He insisted on the importance of rehearsals for the whole company and supervised in detail every aspect of design, costume, choreography and lighting.

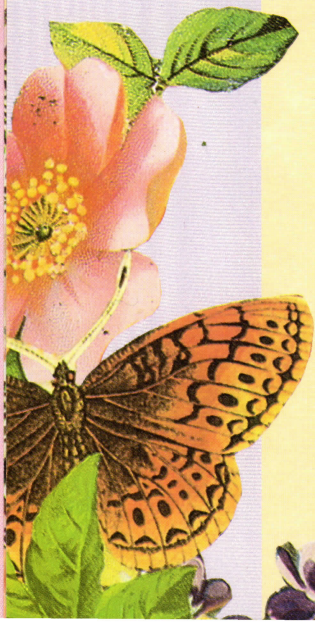
GILBERT &

With composer, Arthur Sullivan, and the brilliant entrepreneur, Richard D'Oyly Carte - the Cameron Macintosh of his day - Gilbert became part of England's most important operetta triumvirate, was recognised as being the foremost librettist of his century and is acknowledged as such by his pupils and successors, Lorenz Hart, Alan Jay Lerner and Stephen Sondheim. WSG was also a quarrelsome and dictatorial tyrant who never for a moment doubted his own genius and who, as he grew older, took to suing those who crossed him.

He was knighted in May 1907 and lived in comfortable retirement in his Harrow mansion, Grim's Dyke.

He was drowned in his private lake while trying to assist a young lady in difficulty.

His commemorative plaque on London's Embankment carries the aptly epigrammatic epitaph, 'His foe was folly, and his weapon, wit'.



BORN in Lambeth, the son of an orchestra musician, Sullivan taught himself piano at five and composed his first anthem, *By the Waters of Babylon*, aged eight. At twelve, he published his first sacred song, *O Israel*. He studied at the Royal Academy of Music and later in Leipzig where he met Liszt, Schumann and Greig.

SULLIVAN

The darling of London musical society, Sullivan was feted by the famous soprano, Jenny Lind, taken to Paris by Charles Dickens and pressed (in vain) by Lewis Carroll to set *Alice In Wonderland* to music. His parlour ballads, sacred songs (*Onward Christian Soldiers* and *The Lost Chord* being his most famous), oratorios and overtures made him a household name in England and a favourite of Queen Victoria. He was knighted in 1883 at the age of 41. This newfound honour was not without its problems. The Musical Review spoke for the world of serious music when it observed that 'something Mr Arthur Sullivan may have done, Sir Arthur ought not to do'.

Not surprisingly, he increasingly came to regard his light music collaboration with Gilbert as a frivolous diversion from his more noble vocation as a serious composer. His one opera, *Ivanhoe*, though now forgotten, holds the record for the longest single run (155 performances) of any opera in England.

Unlike the militarily disciplined Gilbert, Sullivan was more 'artistic' in temperament, preferring the world of supper parties, royal shoulder-rubbing and European gallivanting and gambling, not least in Monte Carlo.



ARTHUR SEYMOUR SULLIVAN
(13 May 1842 - 22 November 1900)

Plagued by ill health, he constantly worked against the clock to complete songs for rehearsals. Indeed, often as opening night approached, he was so late - and sick - that he would send only outlines for overtures, leaving them to be constructed by his musical director, Francois Cellier. The completed score of *The Pirates of Penzance* did not appear until four days before opening night, and when he approached the podium to conduct, he recorded that he took up the baton 'more dead than alive'.

He is buried in the crypt of St Paul's Cathedral, London. His plaque in Savoy Gardens, London, bears the inscription suggested by Gilbert, from *The Yeomen of the Guard*:

Is life a boon?
If so it must befall
That Death whene'er he call
Must call too soon!





Jon English

Part of the challenge is that, these days, the Pirate King is a role that dares you to go for it. In traditional Gilbert & Sullivan, it's very much a minor part, usually fulfilled by a big bloke standing on stage with arms folded, showcasing his bass baritone with some 'de dum dedum dedumdum' work.

It took the Americans to go back to the source and work out that G&S were very, very funny writers but the liveliness of their wit needed to be adapted for today.

They didn't change the dialogue or lyrics - but they did stick their tongues firmly in cheek and say: 'To hell with tradition, let's play this funny'.

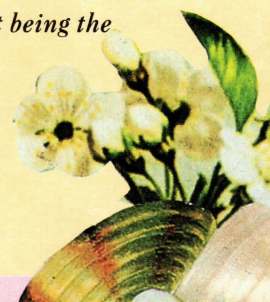
When Kevin Kline played the role on Broadway he added a lot of things and when the producers took the big risk and asked me to do the Australian version, I had great fun adding my own bits and pieces. Basically, I see the Pirate King as Errol Flynn gone wrong - and there's a lot I can do with that.

The great thing is, I don't have to be all tragic and heavy. Starting my career as Judas in Jesus Christ Superstar was a fantastic learning process but it took people a while to realise I'm really a good time waiting to be had.

Ultimately, that's what I love about being the

JON English has been there and done that. As a recording artist he has a worldwide total of 46 gold and platinum albums. As an actor/entertainer he has a room full of Logies, Mo's and Rock Awards. His own rock opera, *Paris*, is Australia's best selling CD box-set. But though his smash hit TV comedy series *All Together Now* still delivers peak ratings on repeat, throughout his near 20 year career Jon has steadfastly refused to repeat a theatrical role - with just two exceptions; Judas in *Jesus Christ Superstar* and the Pirate King in *The Pirates of Penzance*. Here he explains why:

For me, third time around and nearly ten years since my first performance in it, The Pirates of Penzance remains great fun and a big challenge.



Pirate King in The Pirates of Penzance - it's all about having a good time. More than that, it's all about sharing a good time with the audience!

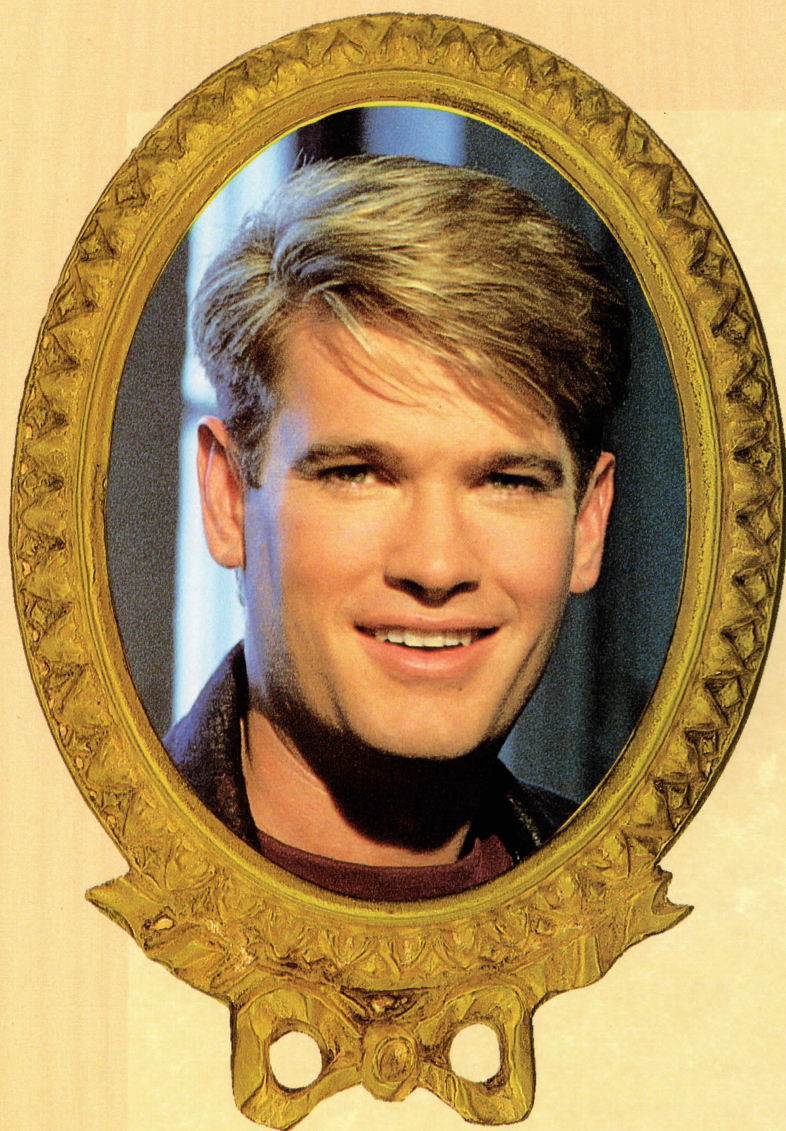
That's my summation of the show's appeal - it's all about the audience having a good time! There are also a lot of 'hit' records in the show - 'Cat-Like Tread' for instance. As soon as they hear it, everyone I know (including me) says 'I know that'. It's just one of the very nice surprises about The Pirates of Penzance.



The Pirate King

JON English returns to the stage to play the Pirate King, a role he played in the successful production of *The Pirates of Penzance* which toured Australia. Jon English began his career as a rock musician, and the Jon English Band toured with Bryan Ferry, Thin Lizzy and Chicago. He has recorded 16 albums which have earned 27 gold albums and eight gold singles, worldwide. His acting career began in 1973 when he played the role of Judas in *Jesus Christ Superstar* which ran for two years. He appeared as the Pirate King in the Victoria State Opera production of *The Pirates of Penzance*. He has played the lead in the musical *Rasputin* and Huck Finn's dad in *Big River*. In addition to his acting career, Jon English has continued to write, perform and produce music for ballet, opera, film and television. He has written and recorded his own rock opera *Paris*, based on the story of the Trojan Wars, which has involved the London Symphony Orchestra, the London Philharmonic Choir and artists such as Harry Nilsson, Barry Humphries, Demis Roussos, Philip Quast, John Waters, Trevor White, Doc Neeson of *The Angels*, David Atkins and Terrence Donovan. On television Jon English has appeared as a romantic lead in the 1978 mini-series *Against the Wind* for which he also provided the music and as Bobby Rivers in the Channel Nine hit comedy series *All Together Now*.





Simon Gallaher

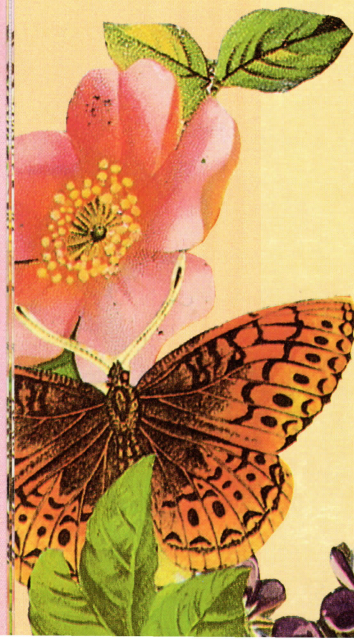
producing my first show which was An Evening with Gibert & Sullivan. This included semi-staged highlights from the various operettas as well as a fully staged version of the shorter Trial By Jury. I ventured to playing in the chorus of the Queensland Light Opera Company which again included G&S productions of Iolanthe and The Mikado. My career then was to take a sudden turn to television and more contemporary music. Little did the Victoria State Opera know of my G&S grounding when they asked me to play Frederic in the Broadway production of 1984/85/86. The Pirates of Penzance was to become my first professional stage production. Almost 25 years later, The Pirates of Penzance and Gilbert & Sullivan continue to play a major role in my life. Maybe being a soprano in an all-boys school production wasn't all bad. Just don't tell anyone!

Simon Gallaher

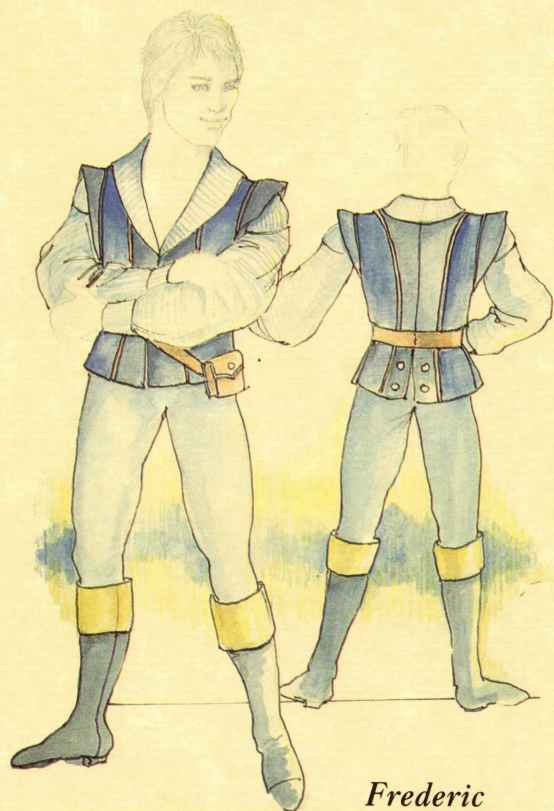
I saw my first G&S at age 12 and was immediately captivated by the witty and satirical manner in which they wrote. Strangely, the first G&S I ever saw was The Pirates of Penzance. Twelve months later, my school staged a traditional 'boys-only' production of The Pirates of Penzance. It gave me my first taste for the stage and with an unbroken voice at the time, I was too young to be a pirate. I therefore joined the boy-soprano ranks and played a role which nowadays I am not prepared to reveal - except to say that the Singlettes do a much better job.

Gilbert & Sullivan continued to play a large part in my musical education with several other works being done during my schooling. (I finally made it to playing one of the big-guys as Marco in The Gondoliers.) My early days at the 'Con' saw me

WHETHER it's stealing the show from Debbie Reynolds or Joan Rivers, clashing swords with Jon English, packing them in at sold-out concerts or making the Princess of Wales blush, Simon Gallaher proves he has the undefinable magic that sets him above the tidal ebb and flow of entertainment's fleeting 'stars'. Simon is a theatrical star, a singer, a musician, a pianist, a hit songwriter. He'll wow the socks off a high-brow audience as special guest of a symphony



orchestra one night, play to a ladies day at the local club the next, and then sing and dance his way into the hearts of thousands through a TV show. He began his career as host to his own children's television show for 18 months. He studied classical singing, piano and cello for three years at the Queensland Conservatorium of Music. In 1978, Simon began regular television appearances on the highly-rated *Mike Walsh Show*. He hosted his own night-time television variety show for two successful



Frederic

seasons on ABC-TV. In 1980 he represented Australia in the World Popular Song Contest and against such artists as Christopher Cross, Kiki Dee and Dan Hill, he won two awards: the award for outstanding song and the award for outstanding performance. Simon began his musical stage career in 1984, playing the role of Frederic in the Australian production of the Broadway smash hit *The Pirates of Penzance*. After almost three years and over 700 performances in *Pirates* he has since alternated from performing his own concert tours to starring on stage as Cornelius in *Hello Dolly*, the title role in Lyric Opera of Queensland's production of *The Student Prince*, and as Freddie Eynsford-Hill in the revival of *My Fair Lady*. Simon Gallaher's gold albums include *Opening Night*, *All in Good Time* and his live album *One Voice*. In 1993 he released his fourth album, *Unforgettable*, which features the 85-piece Adelaide Symphony Orchestra conducted by Tommy Tycho. He followed the release with a National Capital City tour, combining his talents with Julie Anthony and the Symphony Orchestra in each city. He has received the TV-Logie Award, three Mo Variety Awards, a Queenslander of the Year Award and he was twice voted Queensland's Entertainer of the Year. He was also bestowed with the honour of an Advance Australia Award for his outstanding contribution to Australian entertainment.

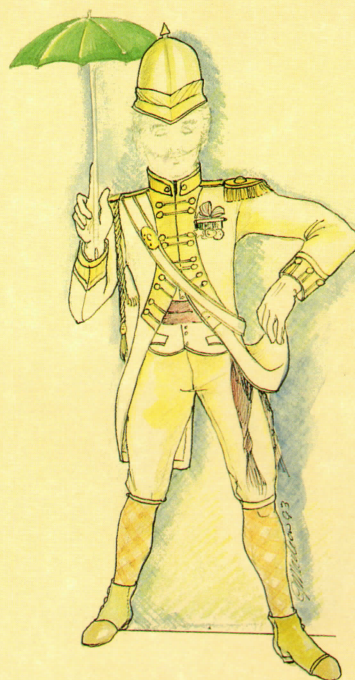




Derek Metzger

in television song contests in Canada and Hong Kong. He has guested on the *Dinah Shore Show* in the United States and *GP* in Australia. Derek's many concert appearances include performances at the Royal Variety Show and a Tribute to Noel Coward in London. Since becoming a resident in Australia two years ago, Derek has toured with *A Swell Party*, and comes to *The Pirates of Penzance* direct from playing Bill Snibson in the highly successful production of *Me and My Girl*.

DEREK Metzger's musical credits include lead roles in the New Zealand productions of *Joseph and the Amazing Technicolour Dreamcoat*, *Jesus Christ Superstar*, *Chess*, *Me and My Girl* and *Side by Side by Sondheim*. Sir Robert Helpmann chose Derek for the lead role in the world premiere of the musical *Aloha*, and he performed in three productions of the show in New Zealand and Hawaii. From 1985 to 1988 Derek was in the West End production of *42nd Street*, which he understudied and played the demanding role of Billy Lawlor. During this time in London, Derek studied with Ian Adam, vocal coach for Elaine Page and Michael Crawford. In New Zealand, Derek hosted his own television show and has performed



The Major General





Toni Lamond

Show. She was the first female host on *In Melbourne Tonight*. For the BBC she appeared on the *Joan Reagan Variety Show* and *Andy Stewart Variety Shows*. Miss Lamond has received the Logie Award twice for Best Entertainer and Most Popular Entertainer. In 1990 she won the Mo Award and the Variety Club Award. She is currently nominated for another Mo Award. Her autobiography *First Half*, published in 1990, reached number one on the Bestseller list, eight days after its release.

TONI Lamond has starred in many productions both in Australia and overseas. Her Australian roles include Fraulein Schneider in *Cabaret*, Maggie Jones in *42nd Street*, Mama Rose in *Gypsy*, Nancy in *Oliver*, and the title role in *Wildcat*. She has also appeared in the Australian productions of *Annie Get Your Gun*, *Tunnel of Love*, *For Amusement Only* and *Pajama Game*. Overseas she has performed *Carry on Laughing* in Bournemouth, and in the United States in *Annie*, *Mame*, *42nd Street*, *Oliver* and *Hello Dolly*. Miss Lamond's television appearances include *Three's Company*, *Eight is Enough*, *Murder She Wrote*, *The Love Boat*, *Starsky and Hutch*, *The Bob Newhart Show* and *The Johnny Carson*



Ruth

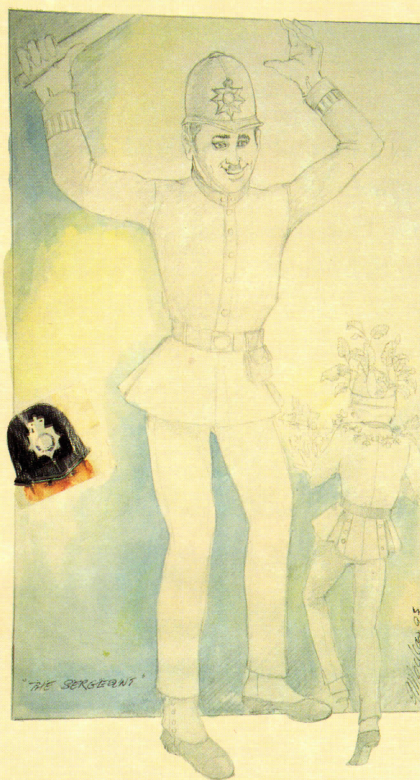




Tim Tyler

includes guest appearances at Brisbane's Expo '88, the Brisbane Comedy Bonanza '91, the Melbourne Philharmonic Orchestra (in Australia and Indonesia) and the London Philharmonic Concerts. Mr Tyler has also provided support for John Cougar Mellencamp, John Denver, Eartha Kitt and Alexei Sayle. He is enjoying this season and is pleased to be working again in *The Pirates of Penzance*.

TIM was born in Geita, a place you've probably never heard of, and he is still not sure where to die. We are all born and we all die, it's what we do in between that is the 'big question'. Tim is best known for his comic creation of Mr PP and not for his Bachelor of Education. Ever since the age of six he wanted to be a clown and Mr PP is that dream come true. Mr PP arrived in 1979 and has taken him to all sorts of places all over the world. Tim was the Police Sergeant in the Victoria State Opera/AETT production of *The Pirates of Penzance* in 1986. He also toured New Zealand playing the same role. In 1987 he was Dick Deadeye in the Victoria State Opera production of *HMS Pinafore*. His additional Australian experience



The Sergeant



Naomi Eyers

NAOMI conceived and created The Fabulous Singlettes in *Stop in the Name of Love* in 1985 and went on to play to sell-out seasons around Australia. In 1987 The Fabulous Singlettes were invited to perform at the Edinburgh Festival where they were selected by the BBC as 'Pick of the Fringe'. This success resulted in a season at the Piccadilly Theatre in London's West End in 1988 and numerous TV appearances including their own BBC and Channel 4 specials, *Wogan*, *Royal Variety* and *Live at the Palladium*. In 1991 Naomi left The Fabulous Singlettes to concentrate on her solo career with a one-woman show at the Boulevard Theatre, West End, *Naomi Eyers Lets Her Hair Down*. Having just completed an international tour with Cliff Richard, Naomi now lives in London, where she combines her writing and recording with regular appearances at the 606 Club and Ronnie Scott's. Naomi's thrilled to be back in Australia working again with The Fabulous Singlettes and *The Pirates of Penzance*

Anna Butera

ANNA'S theatre career began with the Victoria State Opera,

in *The Pirates of Penzance* followed by *HMS Pinafore* and *Cats*. In 1989 Anna worked with a political theatre company called Melbourne Workers' Theatre in *Taxi* and *Black Cargo* where she was nominated for a Green Room Award for Best

way around outback Queensland in *Knock 'em Dead*, a play about the history of vaudeville in Australia. *Pirates* marks Susie's second appearance with Lyric Opera, having last year sung in *The Force of Destiny*.

THE Fabulous Singlettes



Female Lead in a musical. Anna's one-woman show, *Bonboniere*, had a successful run in Melbourne for the fringe festival, for the Melbourne Comedy Festival. In January of this year Anna played the lead in an odyssey of female sexual fantasies called *Opa* at the Athenaeum Theatre.

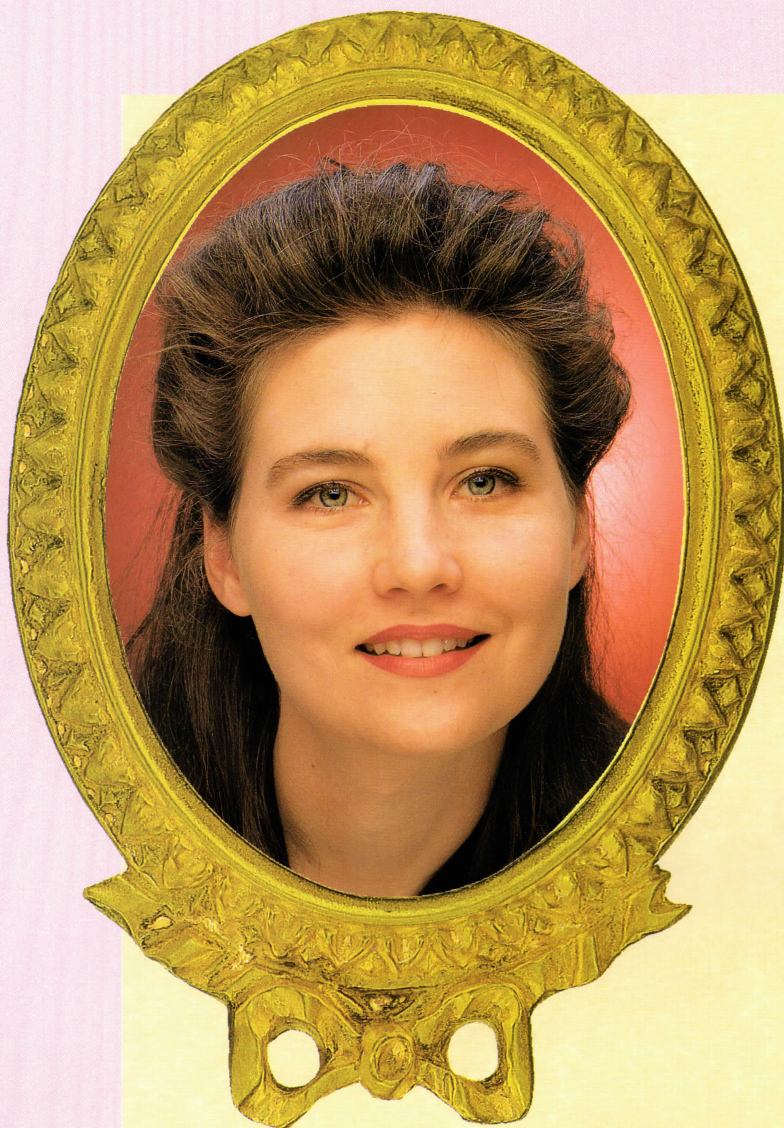
Susie French

SUSIE studied jazz music at the Queensland Conservatorium of Music and has appeared with the Queensland Theatre Company in *The Sentimental Bloke*, *A Spring Song*, *Animal Farm*, *Snoopy the Musical* and *Seven Little Australians*. After a 12-month stint singing at the Tivoli Jazz Club she performed in *Dancing on the Walls of Paris* at the Cremorne Theatre. Last year she sang and danced her

Melissa Langton

MELISSA began her singing career with the Ashton-Smith Singers. Further musical engagements have included *Sweeney Todd*, *The Baker's Wife*, *Baby and Chess*. Earlier this year Melissa was one of the initiators of the *Eight is Enough* concert at St Martin's Theatre, Melbourne. On television, Melissa has appeared as a guest soloist on *Good Morning Australia* and in the ABC serial *The Damnation of Harvey McHugh*. Melissa also appeared in the recent concert version and album of *Jesus Christ Superstar* and in the *Luck Be A Lady* charity concert at The Melbourne Concert hall as a soloist. Most recently Melissa played the Witch in *Into The Woods* at the National Theatre.





and introducing

Helen Donaldson

as Mabel

Brisbane Chorale, the Queensland Philharmonic Orchestra and the Queensland Pops Orchestra, as well as recording for the ABC. Helen was awarded the Kitty Fischer prize for the most outstanding new talent in 1989's Australian Singing Competition and in 1993 she received the 'encouragement award' in the finals of the Covent Garden Scholarship. Other professional experience includes performances in the chorus for Lyric Opera of Queensland's 1990 productions of *La Boheme* and *The Flying Dutchman*, and most recently the role of Guinia in the Australian premiere of Mozart's *Lucio Silla* for Lyric Opera of Queensland.

QUEENSLAND-born Helen Donaldson is undertaking her first major role as Mabel. Since graduating from the Queensland Conservatorium of Music in 1990 with a Bachelor of Music and Graduate Diploma in Opera, Helen has continued vocal studies with Margaret Nickson. Helen performed the roles of Musetta in *La Boheme* and Miss Wordsworth in *Albert Herring* while on scholarship to the Hong Kong Academy for Performing Arts Opera School. She returned from Hong Kong to join the 1991-92 Melbourne cast of *The Phantom of the Opera*, singing in the ensemble and understudying the role of Christine. Helen has appeared as a soloist with the Queensland Symphony Orchestra, the



Mabel

THE PLOT

OUR story begins as Frederic, a young man with an unswerving sense of duty, is about to reach his 21st birthday and conclude his long apprenticeship to the infamous Pirates of Penzance. His good-hearted but hard-of-hearing nursemaid Ruth reveals that she has made a most disastrous mistake. When Frederic was just a boy she misunderstood her employer's directive and apprenticed him to a pirate instead of a pilot, as intended. Frederic tells the Pirate King (a dashing figure who never preys on orphans since he himself has had the misfortune to be one) that his freedom will be devoted to exterminating all pirates and that it would be better for the pirates to leave before midnight when his indentures are over. The pirates depart immediately and Frederic is left alone with Ruth, the only woman he has seen in years. Ruth pleads with Frederic to take her with him, but her case is lost when a bevy of very young, attractive women appear.

Frederic appeals to the girls to overlook his pirate apparel and his past profession, but no one will listen until the beautiful Mabel appears. Frederic and Mabel fall in love instantly. The pirates return and Mabel warns them that their actions will not go unpunished since her father, the

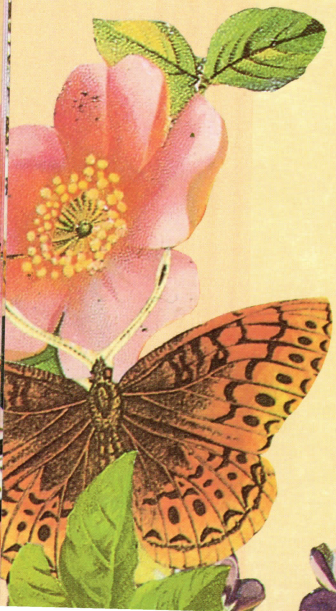
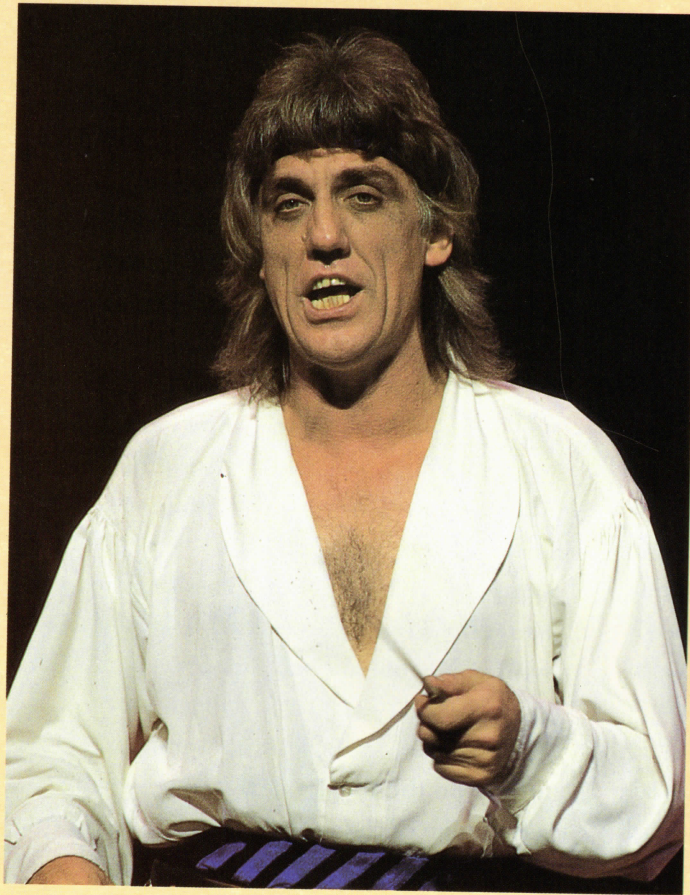
guardian of all of these young ladies, holds the exalted rank of Major-General. The Major-General is forced to pretend that he is also an orphan in order to win their sympathy. Although he fools the Pirate King, the Major-General cannot rest easy with his troubled conscience.

Meanwhile, Frederic is launching an attack on the pirates with the cowardly assistance of the police. But Ruth and the Pirate King interrupt him with a most ingenious paradox - Frederic was born in leap year on the 29th of February and, in terms of actual birthdays, is only 5 instead of 21. Frederic, slave of duty that he is, rejoins his former associates, and the police are left to attack the pirates on their own.

The Pirates seize the Major-General and the police are quickly defeated. But the Sergeant of Police charges them to yield 'in Queen Victoria's name' and the pirates cannot resist this overpowering appeal.

Ruth then reveals that the pirates are actually 'noblemen who have gone wrong'. Mabel and Frederic are happily united forever with the unqualified blessings of the Major-General.







GILBERT &

CAST

(in order of appearance)

<i>The Pirate King</i>	JON ENGLISH
<i>Samuel, his Lieutenant</i>	MARC JAMES
<i>Frederic</i>	SIMON GALLAHER
<i>Ruth, a Pirate Maid</i>	TONI LAMOND
<i>Major-General Stanley's Daughters</i>	THE FABULOUS SINGLETTES
<i>Mabel</i>	HELEN DONALDSON
<i>Major-General Stanley</i>	DEREK METZGER
<i>The Sergeant</i>	TIM TYLER

ENSEMBLE:

Robert Dale, Michael Falzon, Marc James, Gary Jones, David Lowe, Peter Rees, David Scotchford, Jason Smith, Anthony Weigh, Lachlan Youngberg.

UNDERSTUDIES:

<i>The Pirate King</i>	ANTHONY WEIGH
<i>Samuel</i>	LACHLAN YOUNGBERG
<i>Frederic</i>	DAVID LOWE
<i>Ruth</i>	ANNA BUTERA
<i>The Fabulous Singlettes</i>	EMMA POWELL
	JENNY WILSON
<i>Mabel</i>	SUSIE FRENCH
<i>Major-General Stanley</i>	JASON SMITH
<i>Sergeant</i>	ROBERT DALE
<i>Swing Boy</i>	DAVID COOMBS

ORCHESTRA

<i>Synthesisers</i>	BEVERLEY KENNEDY
	BRADLEY VOLTZ (BRISBANE)
	ROSS COMERFORD (BRISBANE)
	PETER DEACON (NEWCASTLE)
	JON SMITH (NEWCASTLE)
<i>Bass</i>	HUGH FRASER
<i>Percussion</i>	JASON HAWKINS (BRISBANE)
	CHRIS YOUNG (NEWCASTLE)
<i>Drums</i>	PETER SKETON

Ahoy Maties,

I am so glad to be back in Australia and directing this fine work of Gilbert and Sullivan, The Pirates of Penzance.

Welcome aboard from all of us. We have been swabbing the decks, polishing our swords and powdering our cannons to ensure that you will have a smooth sail. You are in for an adventure as Frederic, the 'Slave of Duty', steps into manhood. He is firm in his resolve to establish his independence from the pirate band, but his rollicking mates, led by the Pirate King, don't want to let him go.



We have some of Australia's finest entertainers in our cast and Pirates is the perfect vehicle to showcase their unique talents.

*Be ready for an evening of smiles and romance. Have fun.
Sincerely,*



MUSICAL NUMBERS

ACT 1

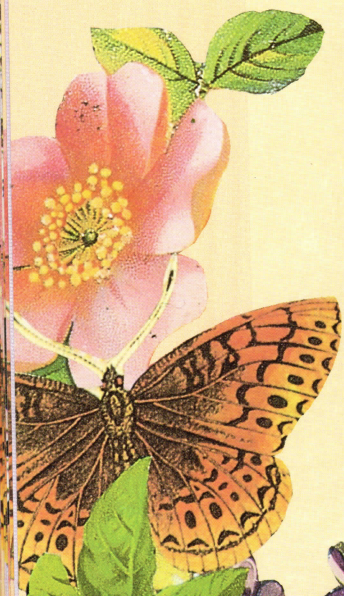


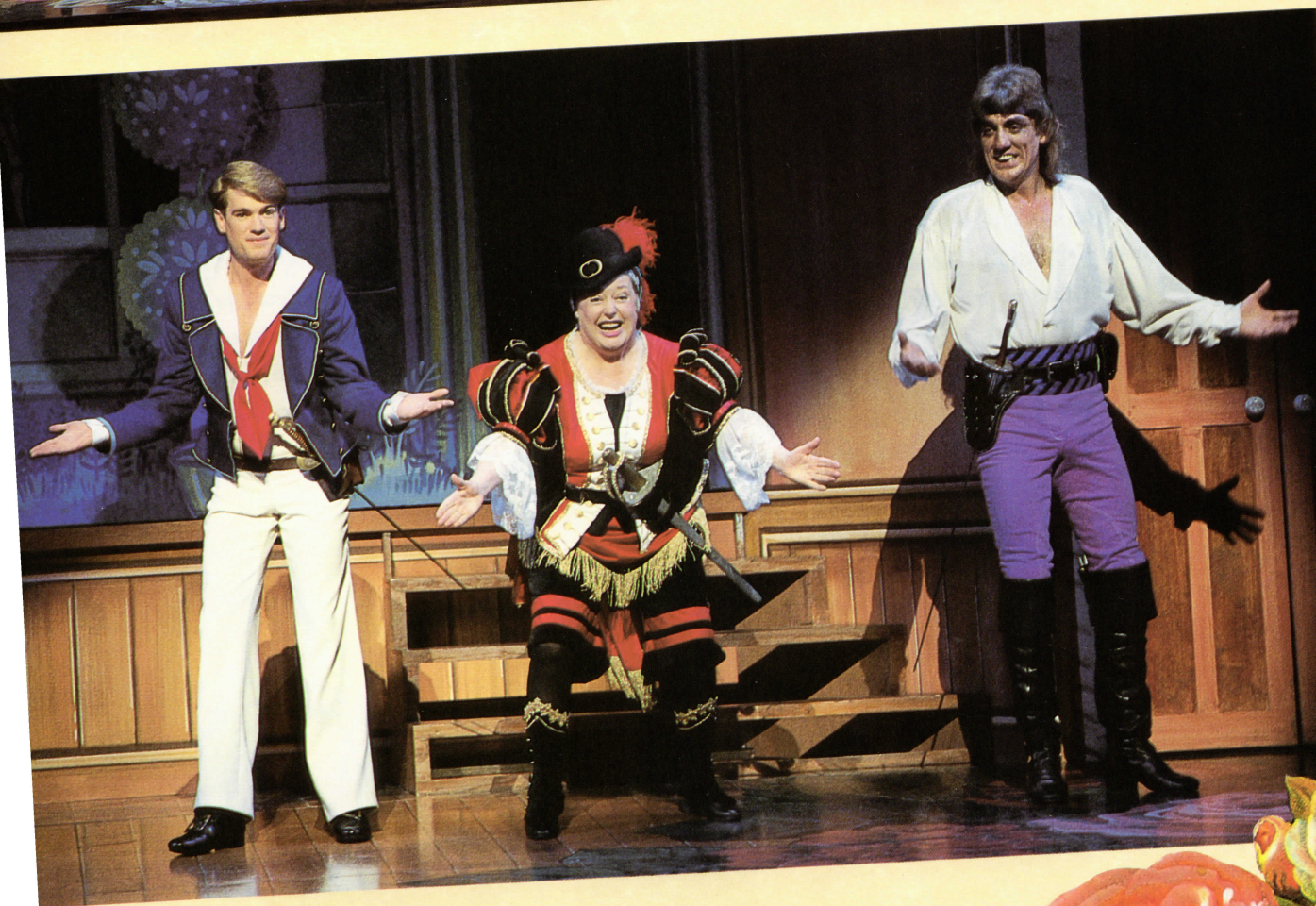
<i>Gilbert & Sullivan Opening</i>	COMPANY
<i>Pour, O Pour the Pirate Sherry</i>	PIRATE KING, SAMUEL, FREDERIC & PIRATES
<i>When Frederic Was a Little Lad</i>	RUTH
<i>Oh, Better Far to Live and Die</i>	PIRATE KING & PIRATES
<i>Oh, False One,</i>	
<i>You have Deceived Me!</i>	RUTH & FREDERIC
<i>Climbing Over Rocky Mountain</i>	THE DAUGHTERS
<i>Stop, Ladies, Pray!</i>	FREDERIC & DAUGHTERS
<i>Oh, Is there Not One Maiden Breast</i>	FREDERIC & DAUGHTERS
<i>Poor Wandering One</i>	MABEL & DAUGHTERS
<i>What Ought We to Do?</i>	THE DAUGHTERS
<i>How Beautifully Blue the Sky</i>	MABEL, FREDERIC & DAUGHTERS
<i>Stay, We Must Not Lose Our Senses</i>	FREDERIC, DAUGHTERS & PIRATES
<i>Hold, Monsters!</i>	MABEL, SAMUEL, MAJOR- GENERAL, DAUGHTERS & PIRATES
<i>I Am the Very Model of a Modern</i>	MAJOR-GENERAL, PIRATE KING & ENSEMBLE
<i>Major-General*</i>	COMPANY
<i>Oh, Men of Dark and Dismal Fate</i>	

ACT 2

<i>Oh, Dry the Glistening Tear</i>	MABEL & DAUGHTERS
<i>Then Frederic</i>	MAJOR-GENERAL & FREDERIC
<i>When the Foeman Bares his Steel</i>	SERGEANT, MABEL, POLICE & DAUGHTERS
<i>Now for the Pirates' Lair!</i>	FREDERIC, PIRATE KING & RUTH
<i>When You had Left our Pirate Fold</i>	RUTH, FREDERIC & PIRATE KING
<i>Paradox</i>	FREDERIC, RUTH & PIRATE KING
<i>Duty, Duty*+</i>	FREDERIC, RUTH & PIRATE KING
<i>Away, Away! My Heart's on Fire</i>	RUTH, PIRATE KING & FREDERIC
<i>All is Prepared</i>	MABEL & FREDERIC
<i>Stay, Frederic, Stay!</i>	MABEL & FREDERIC
<i>No, I Am Brave</i>	MABEL, SERGEANT & POLICE
<i>When a Felon's Not Engaged</i>	SERGEANT & POLICE
<i>in his Employment</i>	
<i>A Rollicking Band of Pirates We</i>	PIRATES, SERGEANT & POLICE
<i>With Cat-Like Tread, Upon Our</i>	PIRATES, POLICE & SAMUEL
<i>Prey We Steal</i>	
<i>Hush, Hush! Not a Word</i>	FREDERIC, PIRATES, POLICE & MAJOR-GENERAL
<i>Sighing Softly to the River</i>	MAJOR-GENERAL & ENSEMBLE
<i>Finale 1880</i>	COMPANY
<i>Finale 1994</i>	COMPANY

* additional lyrics by Melvyn Morrow + from Ruddigore





The PIRATES

THE *Pirates of Penzance* enjoyed two premieres precisely because of pirates - copyright pirates. After the extraordinary success of *HMS Pinafore*, Gilbert, Sullivan and D'Oyly Carte determined to stop pirated productions of their operettas by establishing copyright under the new laws. Accordingly, while *The Pirates* opened in New York on December 31st, 1879, to American razzamatazz and rave reviews, a single matinee playing to fifty bewildered patrons in the sleepy and freezing Devon town of Paignton on December 30th gave the creative triumvirate the legal muscle they needed to protect their interest in this eagerly awaited new piece.

And who wouldn't be confused to witness a new operetta about Cornish pirates being performed by well dressed Portsmouth sailors wearing handkerchiefs on their heads and demonstrating only the barest familiarity with the words and music they were holding as they walked through a production taking place on a stage littered with random bits and pieces of scenery thrown together from the theatre's store? This was because Richard D'Oyly Carte's secretary, and future wife, Helen Lennox, produced the original English *Pirates* purely for the legal record with the touring *Pinafore* company who were playing at the time in the nearby seaside resort of Torquay.

Not that the New York version was any less frantic in preparation. When the carefree

Sullivan arrived in New York, he discovered that he had forgotten to pack his musical sketches for Act 1 and had to start again from memory. It's little wonder that he cleverly inserted his bottom drawer chorus from *Thespis* 'Climbing Over Rocky Mountains' to speed up the composition process. Act 2 was finished at dawn after Sullivan had slaved over Christmas, while the overture was not completed until the morning of the opening night.

Delighted by the topsy-turvy potential of duty, legal contracts, leap years and a presposterous band of aristocratic dimwits and picnicking, paddling bimbos, Gilbert described his new libretto as his attempt to 'treat a thoroughly farcical subject in a thoroughly serious manner' - his recipe, in fact, for all the Savoy operas except *The Yeomen of the Guard*.

When *The Pirates* opened in London the day after April Fool's Day in 1880, it proved another Gilbert and Sullivan smash, running for 363 performances and being revived



of Penzance

frequently in the partners' lifetime. In 1884, there was even a production by a children's company during the Christmas season at the Savoy - surely the ultimate accolade to any piece, that it can be as welcome as pantomime, that most loved and magical of British theatrical genres.

The Australian premiere of *The Pirates* was in 1880 in Melbourne with Howard Vernon as the Major-General and JC Williamson as the Sergeant of Police. The piece proved to be a goldmine for the firm of JC Williamson's for the next sixty years, while in 1969, Stephen Hall's production for The Australian Opera established Dennis Olsen as Australia's leading interpreter of the comic roles originally played by George Grossmith.

One of the D'Oyly Carte Opera Company's traditional favourites, *The Pirates* exploded into new life on Broadway in 1981 with Joseph Papp's

New York Shakespeare Festival production directed by Wilford Leach. In retrospect, it seems entirely appropriate that those two great British institutions, Shakespeare and Gilbert and Sullivan, should have been thrown together by American showbiz to introduce new generations to the delights of one of the world's greatest pieces of musical confectionery.

In 1984, this Broadway production burst onto the Australian stage starring Jon English, Simon Gallaher and Marina Prior. An instant hit, it enjoyed three successful seasons throughout Australia until 1986.

There are at least three version of *The Pirates* on film: the Hollywood movie of the Broadway production starring Kevin Kline as the Pirate King and Linda Ronstadt as Mabel, *The Pirate Movie*, shot in Australia and featuring Christopher Atkins as Frederic, and the CEL Arts video with Keith Michell as the Major-General.

All of which goes to prove that in the case of *The Pirates of Penzance*, for 115 years and however many leap years, it is, it is a glorious thing to be the very model of a modern major general.

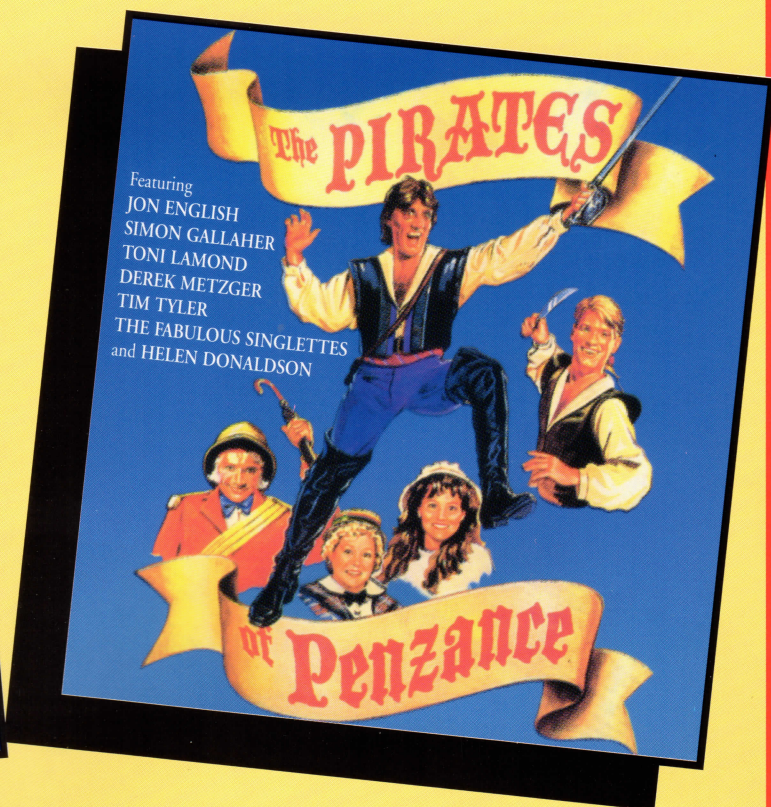
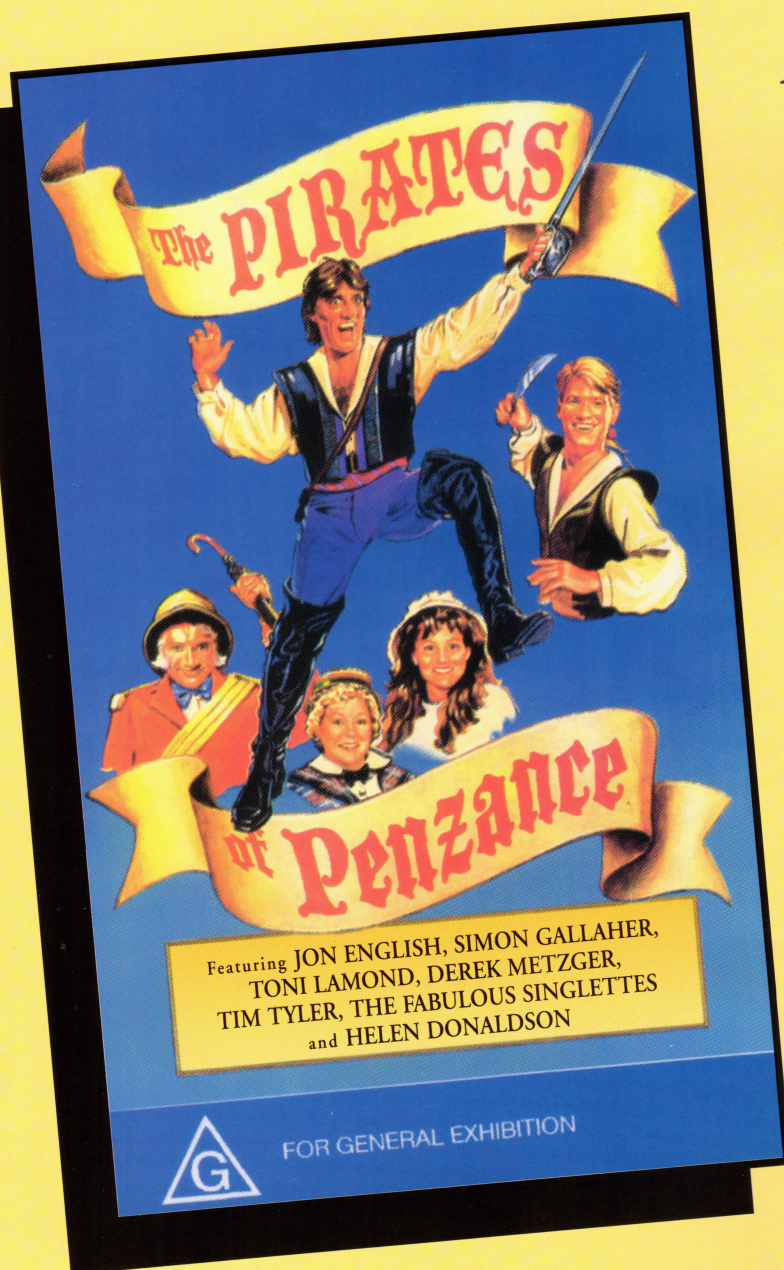


Be carried away by

PIRATES

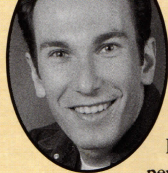
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theatre arts at an early age. After winning a string of awards, he ventured to Brisbane for World Expo '88 as a member of the Expo Dance Company. In 1989-90 he performed in the original company of *42nd Street*. 1991 saw him open in *Favourite Son* before setting off to Japan to dance in the international cabaret tour of *Dance Xpress*. Robert has been based in Melbourne, singing and dancing at Rembrandt's Theatre Restaurant, performing in numerous conventions, cabarets, TV commercials and pantomimes. He has just completed a successful tour with *Me and My Girl* and is delighted to be a part of *The Pirates of Penzance* company.



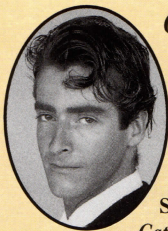
Michael Falzon - Michael won his first Eisteddford at the age of twelve in the Sydney Opera House and went on to play *Oliver* in the Lionel Bart musical. Over the next few years Michael continued to perform with various theatrical and musical companies touring

Australia and New Zealand, also singing in bands and vocal groups. He joined close harmony and cabaret group *Vocalpoint* which took him on tour to Taiwan after the release of their first album 'Encore' earlier in the year. Michael has travelled Australia performing with Australian and international artists. Michael is proud to be involved in *The Pirates of Penzance*, his professional debut in musical theatre.



Marc James - Marc has only recently joined the performing world after making a switch in career soon after his 21st birthday. *The Pirates of Penzance* is Marc's first theatre production. To date, Marc's only acting interest has been in film and television and

Brisbane amateur theatre where he worked closely with many companies, including Brisbane Arts Theatre and the Ignatians musical society where his love of musical theatre became apparent. Auditioning for *Pirates* on a whim, being one of his father's favourite Gilbert and Sullivan musicals, he is surprised and very pleased to be playing Samuel, the Pirate Lieutenant.



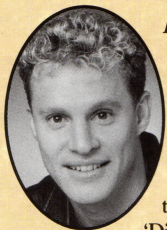
Gary Jones - Originally from Melbourne, Gary began his career performing in various theatre restaurants and bands. This led to being in the original production of *The Pirates of Penzance* and the Sydney/Melbourne seasons of *Cats*. Gary's next move was to

Brisbane for the Tivoli Theatre Restaurant. Enjoying performing in Queensland for two years, he has made the Sunshine Coast his base and is very happy to be returning to this production of *The Pirates of Penzance*.



David Lowe - David trained at WA Academy of Performing Arts and has performed in many musicals, including; leading role of Billy Crocker in *Anything Goes*; lead role understudy in *Aspects of Love*; lead role of Enjolras 10 times in *Les Miserables*; *The Wizard of Oz*

Bob Barking in *Me and My Girl* and understudied for the title role of Bill Snibson. David's opera credits include *Otello*, *The Barber of Seville*, *The Tales of Hoffman* and *Don Carlos* for Victoria State Opera, *Così fan tutte* for The Australian Opera. David has appeared in concert with the WA Symphony and has also performed on the NSW Central Coast.



Peter Rees - Peter began his professional musical career with *Elvis The Musical*, followed by *The Rocky Horror Show*, *Jesus Christ Superstar* and *The Pirates of Penzance*. He has also performed in cabaret and theatre restaurants, including 'Dirty Dicks', 'Roman Scandals',

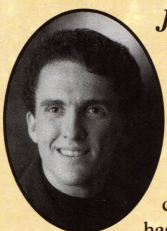
and the 'Cockney Music Hall' in London, and in pantomimes such as *Winnie the Pooh*, *Possum Magic* and *Puff the Magic Dragon*. Peter has featured on several cast recordings, including *Starlight Express* in which he performed the role of the Red Caboose in the West End. Most recently, Peter played Roger in the national tour of *Grease* and was a cast member of *Jesus Christ Superstar* with John Farnham.



David Scotchford -

David's interest in the performing arts began at the age of five. He studies modern, classical and tap dance, singing and acrobatics and was a scholarship student at the Queensland Dance School of Excellence. In 1992/93 David was

the youngest cast member in the Jupiters Casino show *Jewel of the Orient Express* and subsequently received a special mention in Dance Australia's review of the show. He then went on to appear in the latest production *Odyssey, a Journey to Paradise*. Recently, David has been performing in Robert Sturrock's nightclub group *Industry*. David has also had leading roles acting and dancing in many Warana Dance Productions, Freeps Concerts and Christmas Pantomimes.



Jason Smith - Jason's first major stage roles were the Judge in *Trial by Jury* and the Lord Chancellor in *Iolanthe*. He performs regularly as a recitalist and a concert singer and is a member of the versatile cabaret group *VocalPoint*, which has just released its first compact

disc, *Encore*. Jason has only recently returned from Wellington where he played Enjolras in *Les Miserables* and his other roles include Demetrius in Britten's *A Midsummer Night's Dream*, Aeneas in Purcell's *Dido and Aeneas*, and the title role in Britten's *Billy Budd* which he sang at the Australian premiere during the 1993 Brisbane Biennial. In 1992 Jason won the Australian Singing Competition's Mathy Scholarship which includes provision for further overseas study.



Anthony Weigh - Anthony graduated from NIDA in 1989 and during his time there appeared in productions of *Joking Apart* and *Restoration and the Seagull*. Since then his stage credits have included *Trehouse* and *Playing for Time* for La Boite Theatre and *Twelfth Night* for Townsville's Tropic Line Theatre Company and

Company in Gale Edward's production of *The Shaughraun* and at Queensland Performing Arts Trust's *Inside Out* programme performing selections from the works of Shakespeare.



Lachlan Youngberg -

After unsuccessful (and fortunately brief) forays into both engineering and medicine, interspersed with degrees in Drama and Music from Queensland University of Technology, Lachlan settled into a career in the hospitality industry.

He has had a life-long dream of being a Pirate and is very proud to be part of this production which fulfills this wish. He barracks for Carlton.



Emma Powell - Emma's interest in theatre and music began at a very young age with her first theatrical appearance as a Munchkin in *The Wizard of Oz*. Since then Emma has performed as Fanny Brice in *Funny Girl* and Eponine in *Les Miserables* for CLOC Musical

Theatre. Both of these roles earned her awards for Best Actress and Best Supporting Actress from the Music Theatre Guild of Victoria. Emma has also appeared at the Melbourne Concert Hall in the *Luck Be a Lady* Charity Concert and in *Theatresports* at Melbourne's Playhouse Theatre. Emma appeared in the *Eight is Enough* Concert at St Martin's Theatre, Melbourne which showcased young artists performing aspects of musical theatre.



Jenny Wilson - Jenny graduated from Kelvin Grove Campus of Advanced Education and has sung with various bands, performed in theatre restaurant, sang jingles and established an enviable reputation for her voice-over work. She toured Australia and

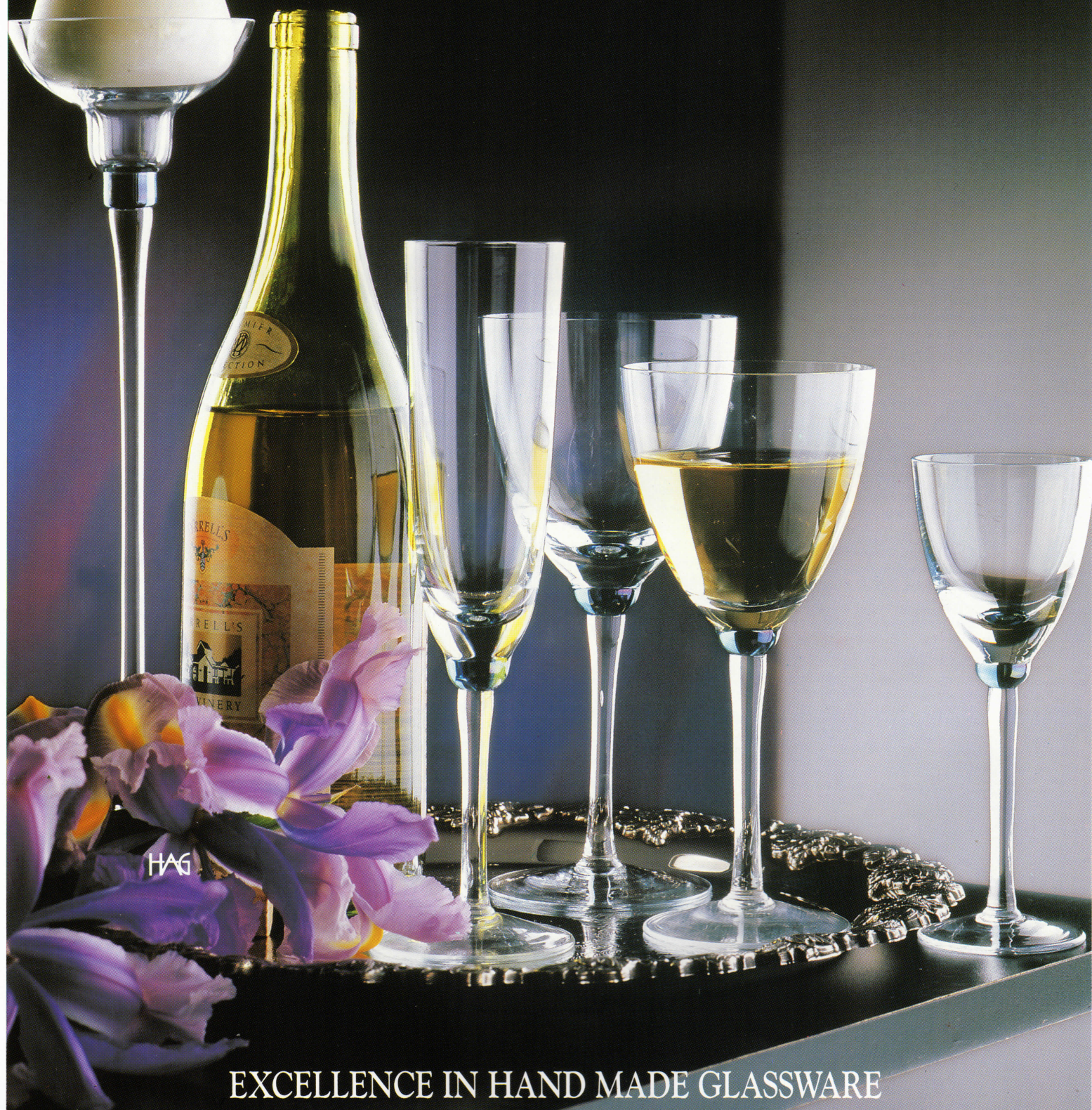
the United States with the vocal jazz ensemble *SCAT* and co-hosted Channel 9's morning program *In Brisbane Today*. Productions include *Cabaret*, *Dames At Sea* and *Chess* as well as singing with a seven-piece rock band *Lost Australians* in Seville for Expo '92. Since returning to Australia, she has a swag of television commercials and corporate videos to her credit and has appeared in a number of feature films. Jenny is looking to further her acting career in musical theatre, film and children's educational TV.



David Coombs - Since touring with the Victoria State Opera's Schools Company in 1985, David has worked continuously in theatre, film, television and commercials. After the national tour of *The Pirates of Penzance* in 1986 he understudied and performed the role

of Dick Deadeye in *HMS Pinafore*. David was a member of the Expo Dance Company and played lead roles at Jupiters Casino on the Gold Coast in *Hollywood Legends* and *Live at the Roosevelt*. In 1993 he toured nationally with *How to Succeed in Business Without Really Trying*. Since 1989, David and four other Brisbane actors have run an improvisational theatre company called *IZIT?* Theatre Company which tours Australia with its bizarre repertoire of characters.

KROSNO

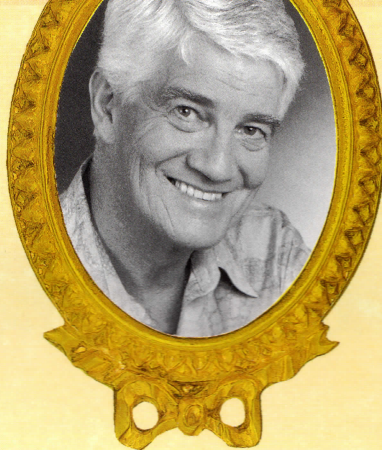


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Craig Schaefer
Director and Choreographer

CRAIG Schaefer is pleased to return to Australia to direct *The Pirates of Penzance* in 1994. Mr Schaefer staged the highly successful 1984 production of *Pirates* with Jon English and Simon Gallaher and promises that this year's venture will capture all of the original robust excitement while adding new surprises and fun. Craig Schaefer directed the highly popular and critically-acclaimed *The Student Prince* in 1987 for Lyric Opera. His Los Angeles production of *The Student Prince* garnered a Best Director award. In the US, Mr Schaefer directs and choreographs for the Long Beach Civic Light Opera, the Pittsburgh Civic Light Opera and in Los Angeles for the Civic Light Opera of the South Bay. In 1993 his production of *The Pirates of Penzance* in Los Angeles won both Best Director and Best Choreographer awards. For the past seven years, Craig Schaefer has been director/choreographer for Shaklee Corporation, creating all of their shows world-wide. He also choreographs for television and has staged numerous night-club acts for headline entertainers. Mr Schaefer's home is in North Hollywood, California, but hopes that one day it will be Sunshine Beach, Queensland.



Kevin Hocking
Orchestrator & Conductor

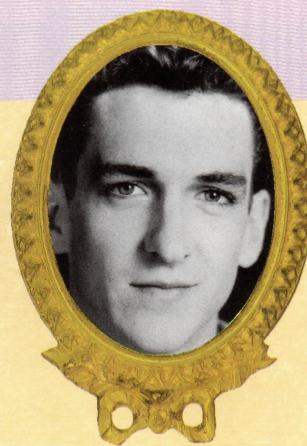
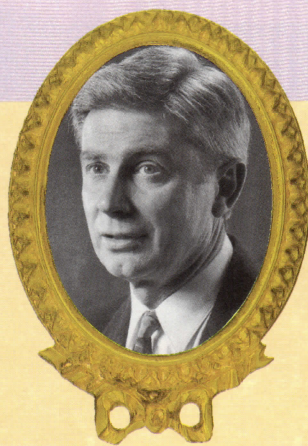
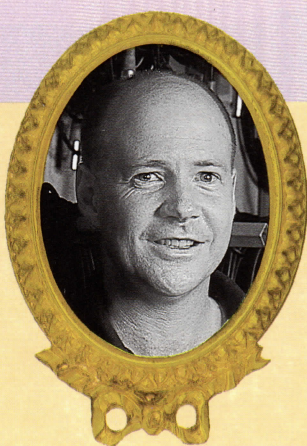
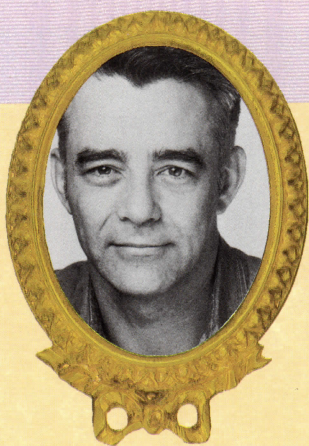
COMPOSER, arranger, band leader, conductor, as well as pianist, Kevin Hocking is equally happy playing solo piano, working with his jazz trio (where he sings his own original lyrics to well-known songs), or performing with his band which may be anything from six-piece to eighteen-piece. The five member vocal group, *The Kevin Hocking Singers*, had its origins in the ABC Melbourne Show Band where Kevin featured as pianist, arranger and conductor. Kevin's name is familiar to many television viewers in the credits for programs such as *That's Dancin'*, *Simon Gallaher Show*, *Australia, You're Standing in It* and the latest series, *Talk to the Animals*, for all of which he has been musical director. For television and film, he has composed original scores for numerous documentaries, animated films and TV series, including *Nature of Australia* (for which the music was given an international award), *I Can Jump Puddles* and recently *John Olsen, a Journey Through 'You Beaut' Country'*. The early period of Kevin Hocking's musical career includes several years in Europe and South Africa, with appearances on radio and television. Kevin has provided a concert performance at each *Summer Music Festival* held at the Victorian Arts Centre since its inception, the most recent being *An Evening with Fred and Ginger*.



Graham Maclean
Designer

SYDNEY born, Graham has designed for all facets of theatre in almost every state of Australia. As Resident Designer for the Western Australia Opera Company he designed many productions, including *Don Giovanni*, *Così fan tutte*, *Tosca* and *Madama Butterfly*. As resident designer for the Queensland Theatre Company, his work included *The Circle*, *The Seagull* and *On Our Selection*. His numerous ballets include *The Nutcracker* and *Kal* for Garth Welch and *The Ice Maiden* and *Romeo and Juliet* for The Queensland Ballet. His most recent design for the Queensland Theatre Company was *The Barratts of Wimpole Street* which travelled to Sydney. Other plays include *Mornings at Seven*, *Cat on a Hot Tin Roof* and *Lend Me a Tenor*. Graham has also designed numerous exhibitions, award shows and corporate theatre presentations both in Australia and overseas. *The Pirates of Penzance* is his 14th Gilbert and Sullivan design, having designed all but three of the repertoire and many, including *Pirates*, for the second time. He has also illustrated four children's books. The last, published by Random Century, was *The Harvest Loaf*. He is currently working on a production of *Cinderella* to tour New Zealand and Australia and the East later this year.





Roger Barratt

Lighting Designer

OVER the past 25 years, Roger has worked for most major companies in Australia on over 300 productions in theatre, television and film.

Productions include *42nd Street*, *Into the Woods*, *A Little Night Music*, *Jesus Christ Superstar*, *I Do-I Do*, *Cowardly Custard*, *Dames at Sea*, *Noel and Gertie*, the national tours of *The Pirates of Penzance*, *HMS Pinafore*, *Fiddler on the Roof*, *Me and My Girl*, *Big River*, *Private Lives*, *Lettice and Lovage*, *Dynamite* with David Atkins, *Educating Rita*, *Hay Fever*, *Arsenic and Old Lace*, *Stepping Out*, *Look at Me* with Barry Humphries, *Buddy* and *Sugar Babies* in Australia and London with Mickey Rooney and Ann Miller. Roger has worked in opera on over 50 productions, for companies including The Australian Opera, The Victoria State Opera, Lyric Opera of Queensland, The State Opera of South Australia and The Auckland Opera. Concert tours include Plácido Domingo, José Carreras and Anthony Warlow, all for IMG. Current productions include *Dames at Sea*, *Pearl Fishers*, *Look at Me* with Barry Humphries, *The Rise and Fall of Little Voice* and revivals of *Buddy* and *Me and My Girl*.

David Gurney

Sound Designer

FOR many years David Gurney has been Queensland's most prominent sound designer, installing sound systems for a variety of theatrical productions and corporate presentations throughout Australia including *The Student Prince*, *Sugar Babies*, *Les Misérables*, *Starlight Express*, *Lennon*, *Nine* and *Sweeney Todd*. His close involvement with The Queensland Ballet began in 1984

with Jacqui Carroll's *Carmina Burana* and he has since worked on every production. For the Queensland Theatre Company he worked on *Much Ado About Nothing*, *The Merry Wives of Windsor*, *The Sentimental Bloke*, *The Recruiting Officer* and *Seven Little Australians*. He was responsible for Anthony Steele's presentation of the Fourth Festival of Pacific Arts and *The Pathfinder*. For World Expo On Stage in Brisbane he produced the sound for *Italy on Stage*, the Monterey Jazz Festival, Simon Gallaher and The Queensland Philharmonic Orchestra, Michel Lemieux and the Polish Arts Festival. David also has lectured at the Queensland University of Technology at Kelvin Grove and has designed and installed sound systems for recording studios, theme parks and entertainment complexes.

Melvyn Morrow

Additional Lyrics

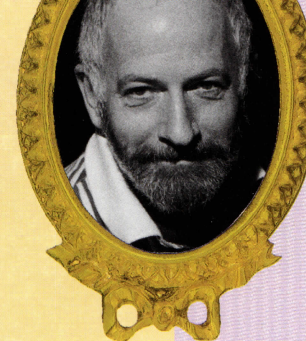
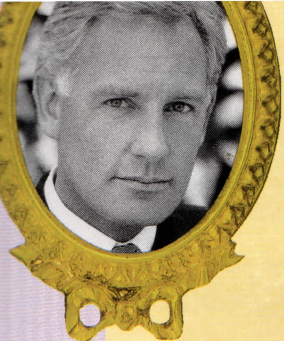
MELVYN Morrow's updated lyrics for The Australian Opera's *The Gondoliers* and *The Mikado* have earned him the title of 'our own latter-day WS Gilbert'. Melvyn's one man show, *A Song to Sing O*, the story of Gilbert and Sullivan and George Grossmith, starred D'Oyly Carte doyen, John Reed, at London's Savoy Theatre and was directed by the author. *A Song to Sing O* was given its Australian premiere at Theatre South featuring Anthony Warlow. Following the popular ABC radio production starring Dennis Olsen, the show toured nationally. A return season at Sydney's Marian Street Theatre proved equally successful. Melvyn's cabaret, *Broadway Bard*, is currently beginning its life with The Bell Shakespeare Company, while his play (co-written with Justin Fleming) about Australia's first saint, Mary Mackillop, will be produced by The

Gordon/Frost Organisation to coincide with the Pope's visit to Sydney in January 1995. His play, *Beating A Retreat*, is due for production at the Bondi Pavilion in October, while his musical, *I'm Not Henry Lawson's Mother*, with music by James Long and starring Jennifer Leslie is currently beginning a national regional tour. His musical, *Postcards From Provence*, enjoyed unanimous critical acclaim and has also been recorded by ABC Radio.

Drew Anthony

Assistant Director

IN 1984 Drew Anthony represented Australia in New York City and won the Fred Astaire World Tap Championship and has since built a reputation as one of Australia's premier song and dance exponents and most sought after and innovative tap dancer/choreographers. His performances alongside Leonie Page with *The Fabulous Rhythm Boys* brought widespread acclaim. He was a member of the jazz bands, *Jalousie* and *Pardon Me Boys*, and has appeared extensively on television and in films. On the stage, Mr Anthony has appeared with The Australian Youth Ballet Company, The Queensland Ballet Company, and in the Australian productions of *Me and My Girl*, *Cats*, *Rasputin* and was the original Dance Captain on the Sydney production of *42nd Street*. In the 1993 production of *42nd Street* he played the role of Andy Lee and was both Dance Captain and Assistant to the Choreographer. In 1994 Mr Anthony continues as Assistant Director on the current tour of *Me and My Girl* and performs regularly with *The New Fabulous Rhythm Boys* and the *Stage Door Johnnys*.



Michael Norman

Production and Company Manager

MICHAEL Norman was born to a Melbourne theatrical household, son of Charles Norman the great musical comedy star and author, and Pat (Henry) Norman of stage and television fame. It's therefore little wonder that his first tour took place at the age of three and, ever since, the musical theatre world has been his calling. Michael comes to *The Pirates of Penzance* with a wealth of theatrical experience both on and off stage. From variety, TV and plays. Michael became one of the most sought after models in Europe, basing himself in London for 23 years. Michael then turned his hand to administration where he was responsible for running London's largest photographic studio and later, the UK's leading model agency. He returned to Australia to be tour manager for Googie Withers and John McCallum in *High Spirits* and has just arrived back from the 13-month National Australian and South East Asian Tour of *South Pacific*, where he was the Company Manager.

Beverley Kennedy

Principal Keyboards

BEVERLEY has studied piano since age five and received a Degree in Classical Performance from Trinity College of London. She has worked in Sydney as a professional musician and was resident pianist at The Intercontinental Hotel and was also a regular soloist with the Sydney Symphony Orchestra. Beverley now resides in Brisbane and plays regularly for such artists as Simon Gallaher, Karen Knowles and Julie Anthony. She is resident pianist for the Queensland Youth Choir and has worked for the past year with close

harmony group, *VocalPoint*. Her other shows include *Joseph and The Amazing Technicolour Dreamcoat* and *South Pacific*.

Bruce Bolton

Stage Manager

BRUCE studied the technical strand of the University of Southern Queensland Theatre Course. Since moving to Brisbane he has worked with many companies in both Stage Management and Lighting capacities, including La Boite Theatre, QPAC, Brisbane Entertainment Centre, Brisbane Theatre Company, Expo '88 and the Queensland Arts Council, touring to various parts of North and Central Queensland. After six months in television he returned to the Queensland Theatre Company to work as Assistant Stage Manager on *Moby Dick*, touring to Sydney's Marian Street Theatre, where he stayed to work on *The Glass Menagerie* and *A Christmas Carol*. Returning to Brisbane, he worked as Assistant Stage Manager with the QTC on Errol O'Neill's *On the Whipping Side*, and since then on Jim Sharman's *Shadow and Splendour* (Brisbane and Adelaide) and Patrick White's *A Cheery Soul*, and as Stage Manager on *Twelfth Night*, *And a Nightingale Sang*, *The Beaux Stratagem*, *Diving for Pearls* and the Adelaide Festival revival of *A Cheery Soul* directed by Neil Armfield.

Jim Paine

Technical Supervisor

JIM's career credits include opera, ballet, music theatre, movies and concerts. He began his professional career with J.C. Williamson in the 1960's and joined The Australian Opera in 1969 as Chief Technician. He was instrumental in the opening of the Canberra Theatre, Adelaide

Festival Theatre, Sydney Opera House, Sydney's Her Majesty's Theatre and the Perth Entertainment Centre. He went on to become Technical Manager for Seagulls Rugby League Club, Kevin Jacobson's Jupiter Casino, Victoria State Opera, Lyric Opera of Queensland, State Opera of South Australia, Warana Festival, the Commonwealth Games, Expo '88 in Brisbane, Movie World - Special Effects installation, A.A.V. Australia International tour of *Carmen* and David Atkin's *Dancing Dynamite*. He was Chief Technician for the 1984 tour of *The Pirates of Penzance*. Recent major productions have been for Staging Dimensions Queensland.

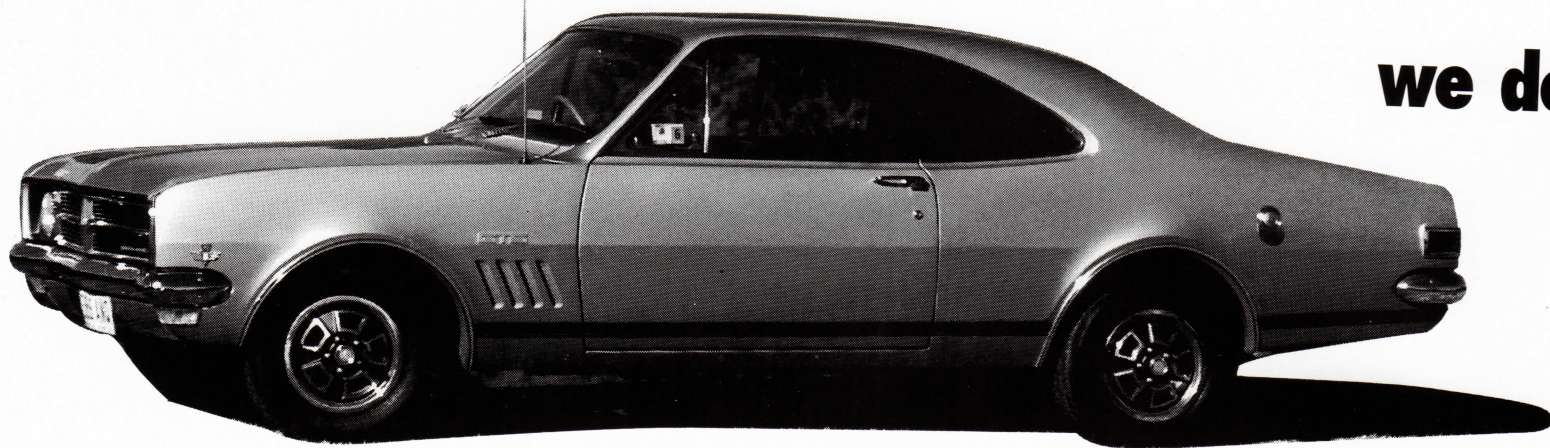
Ray Godden

Wardrobe Supervisor

RAY graduated from NIDA in 1962 and for the next two years performed with The Young Elizabethan Players. In 1965 he joined the wardrobe department of JC Williamsons Limited and tours included *Fiddler on the Roof*, *Oliver*, *Boys from Syracuse* and *Man of La Mancha*. Ray was part of the team responsible for the opening production in the Sydney Opera House of *War and Peace* after joining The Australian Opera in 1970. Twelve years later, Ray moved to Brisbane as Wardrobe Manager for the newly formed Lyric Opera of Queensland. In 1984 he was invited by the Victoria State Opera to do the original tour of *The Pirates of Penzance*, later joining that Company as Wardrobe Master. Other shows include *Porgy and Bess*, *Seven Little Australians*, *Sweeney Todd*, the National Ballet of Spain, the Debbie Reynolds and Juliet Prowse shows and *Nunsense II*. His most recent show was *High Society*.



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for & on behalf of ESSGEE MELODIES PTY LTD A.C.N. 002 675 961 trading as ESSGEE ENTERTAINMENT

Directors: Simon GALLAHER & Lisa J. GALLAHER

Executive Producers.....Simon GALLAHER
.....Suzannah CONWAY
Company/Production Manager.....Michael NORMAN
Production Coordinator.....Jean BURKE
Property Mistress.....Josephine ENGLISH
Wardrobe Supervisor.....Ray GODDEN
Tailor.....Lieboff & SONS
Additional Costumes.....Theatre ENTERPRISES (Pam CONDOR)
Wig Maker.....Raelene WALKER
Construction Manager *.....Peter ROSS
Scenic Artist *.....Rod CLARKE
Props Makers (LOQ).....Alexis WAARALINNA
.....Gillian NICHOLAS
.....Greg TUCKWELL
Head Mechanist/Technical Supervisor.....Jimmy PAINE
Head MechanistBilly JESSOP (Brisbane)
.....Russell MOORE (Newcastle)
Head ElectricianJohn KELLET
Deputy Electrician #.....Paul HUNTER (Brisbane)
Lighting Assistant.....Andrew MEADOWS (Brisbane)
Senior Sound Operator +.....Chris DICKEY
Sound Technician +.....Adam HALLIDAY (Newcastle)
Additional Music Production.....Robert KITNEY

Courtesy of Queensland Performings Arts Trust + Courtesy of Urban Dynamics * Courtesy of PR Staging Pty Ltd

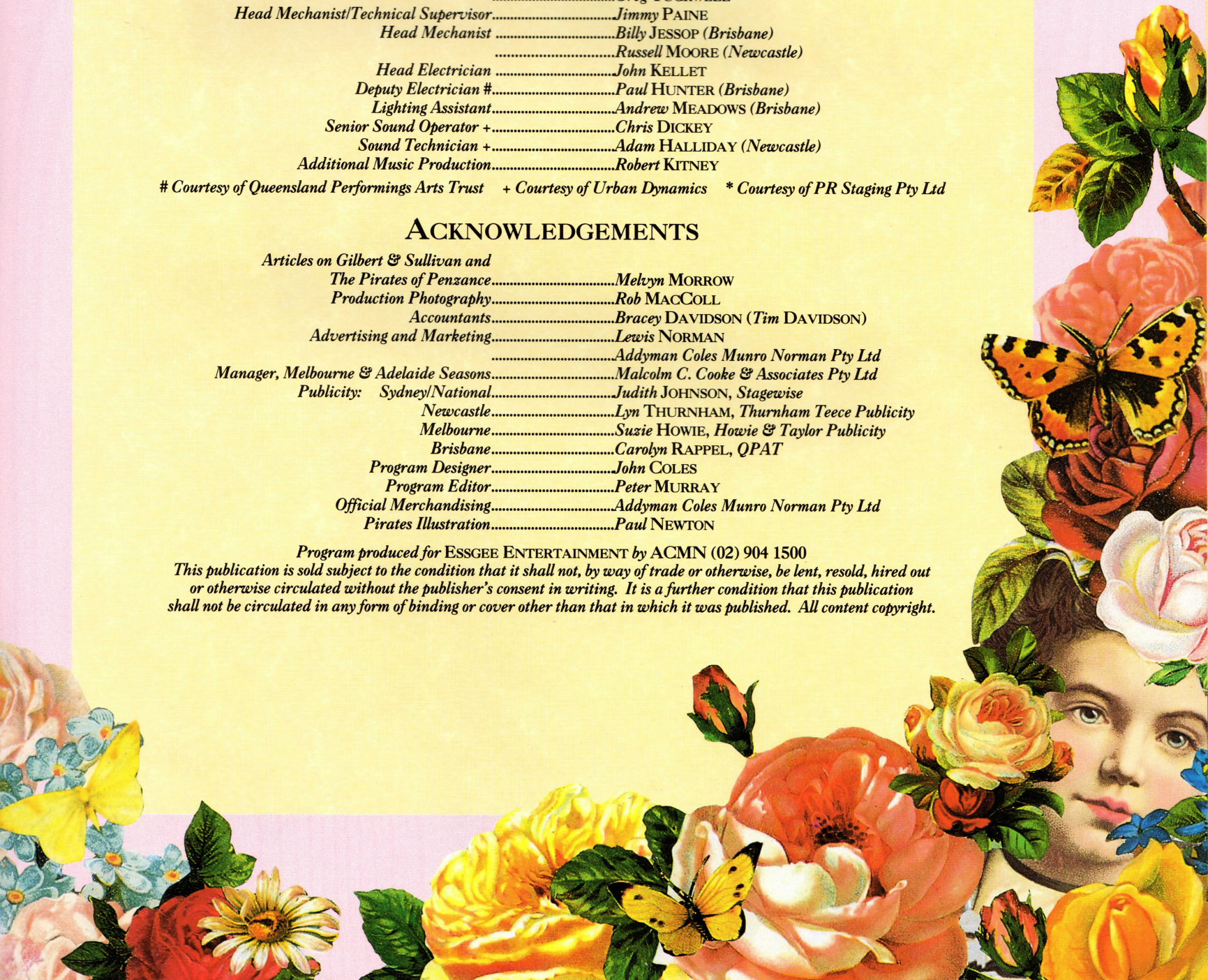
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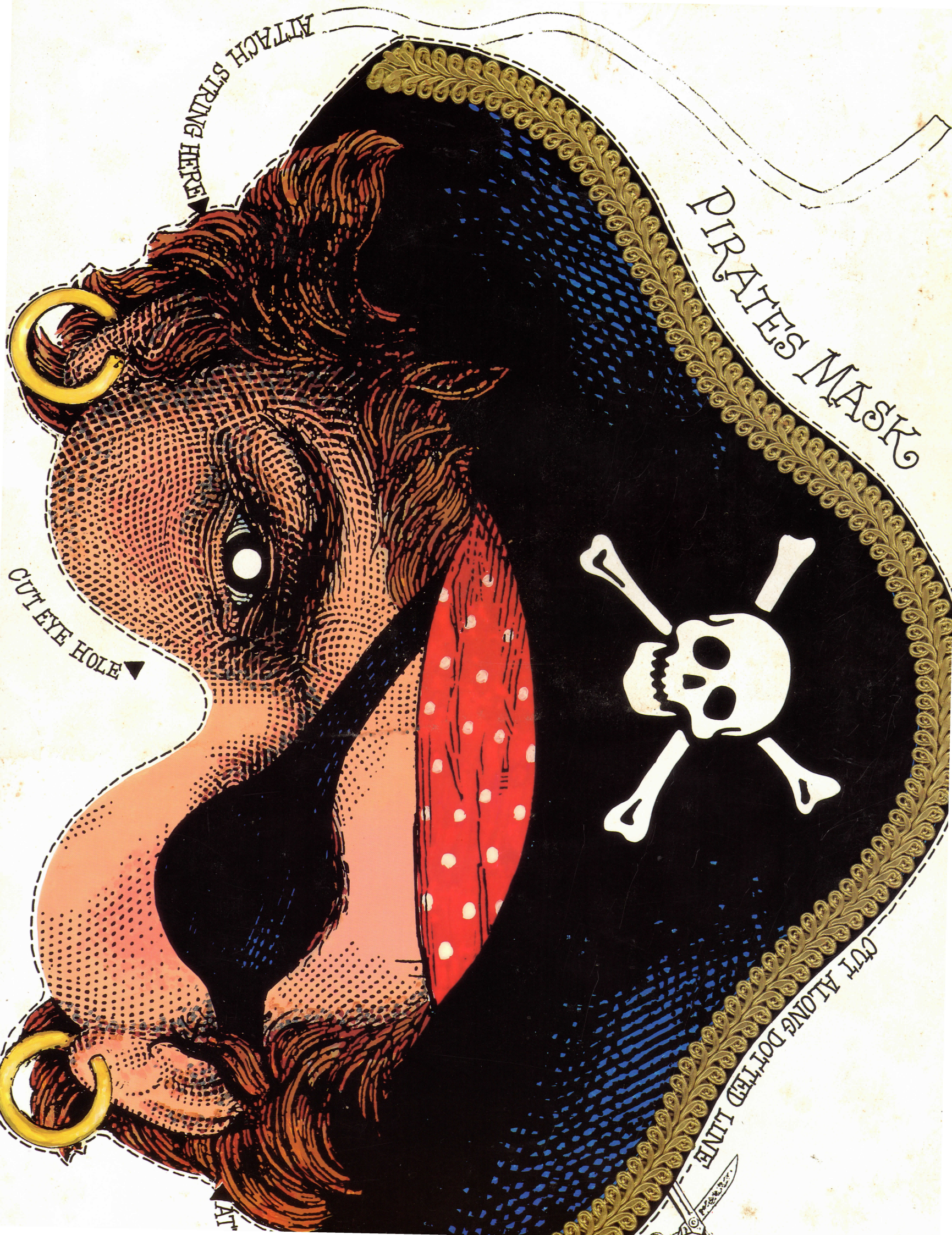
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